TRIBAL ART SOCIETY

Thursday
December 1st
2022

ONLINE CATALOGUE LXXIV

DECEMBER ISSUE

WHO WE ARE

The Tribal Art Society features an online catalogue every month listing quality works of Asian art that have been thoroughly vetted by our select members, who are the in-house experts.

By bringing together a group of trusted dealers specializing in Tribal art, our platform offers a unique collection of works of art that collectors will not find anywhere else online. To ensure the highest standards, gallery membership is by invitation only and determined by a selection committee.

/TribalArtSociety

Cover Image: detail of a Lobi Figure. Presented by David Serra on p. 120

TABLE OF CONTENTS

INTERVIEW 4

TAS SELECTION 16

INTERVIEW

DAVID UTZON FRANK

HI DAVID, HOW IS THE COLLECTION DOING AT THE MOMENT?

My collection is in the growing phase, I enjoy and look at it every day. I am adding all the time (around an object every month) but I must say that I am going for better items these days and selling from the bottom.

TELL US ABOUT YOUR BACKGROUND.

I was born into a family of collectors ; we have been dealing and collecting art and antiques for four generations. I really started focusing on tribal art about 12 years ago. I began in the auction business at Bruun Rasmussen (part of the Bonhams network) 18 years ago. Before that I had my own gallery dealing in design and tribal art. The first tribal items I handled professionally were Himalayan masks and Naga pieces that I collected on a trip to India just after high school in 2001.

TELL US ABOUT THE DANISH SCENE.

There is a great art and design scene in Denmark. The tribal scene is small but very serious. There are a handful of active collectors in Copenhagen, but historically there has been many. So you often see high quality items on the market.

We are very fortunate to have a very nice ethnographical collection at the National Museum in Copenhagen. Here we have a very large and important collection of Inuit material from mainly Greenland but also many pieces from Alaska and Canada. We also have the collection of Carl and Amalie Kjersmeier on permanent display. He was the author of the famous four volumes work "Centre de style de la sculpture nègre africaine" in 1935.

Before his collection was donated to the museum a lot of items that he collected in western Africa in 1932 came on the market and are still to be found in Danish private collections.

Another major player on the scenes was Lau Sunde (Gallerie Etnografica) active from 1948 to 1979. A lot of great items came through his hands and is still to be found in the collections in Denmark and every year a handful of objects with this provenance appears on the Danish market.

Unfortunately there is no serious dealers active today in Denmark.

TELL US ABOUT YOUR APPROACH TO THE ETHNOGRAPHIC ARTS WORLD.

I have a very global approach to my tribal art collection, that is also one of the things that gives me so much joy, the international network of likeminded collectors and dealers, we all speak the same language of tribal art! I love it! I attend the Parcours des mondes every year and find great inspiration there. I buy every year! This is the greatest opportunity to see and buy quality items, and touch base with the art world. I visit TEFAF every second year, which is of course amazing, but it do not have the cozy and intimate feeling that Bruneaf or Parcours has.

When going to Paris I always visit the Louvre and start in the tribal art Pavillon des sessions and work my way to the ancient art. Then to the Quai Branly Museum. This is a must.

Regarding social media, I find this a good way to network and discuss objects with fellow collectors around the world. Also as a source for new items to the collection.

HOW WOULD YOU DEFINE YOUR KIND OF ART? GIVE US EXAMPLES PLEASE.

My African collection is the main. I am a general collector of classical African art, from west, central and southern Africa. I love my Yoruba collection (Ibejis, shrine figures, bronzes and ivories), my south African collection of clubs, prestige staffs, neck rests and knifes. My collection from the Congo includes a Mangbetu shield (which I call my "Soulages"), a harp and jug from the same Danish colonial collection dating from before 1915 with a lot of history and photo documentation. I love also my Hemba stool and Bakongo mirror fetich (ex Laurent Granier), my great Mali masks, Dogon and Bambara.

My collection is a variety of figures and forms (abstract) and I find just as much joy in a great form as in a powerful figure or a mask.

I always go for an item that is untouched with original patina and as ancient as possible. Sometimes I know straight away that I want it!! My heart pumps and I can decide quickly for a purchase. Other times I will need some time and go back and forth to see if it sticks to me. It also depends if it's a large sum or not.

I have a small but very nice collection of PNG items: Korwar, Sepik and Papuan gulf pieces.

My collection of ancient Egyptian art contains a coffin lid, New Kingdom shabtis and late period shabtis.

The paintings collection is mainly Danish abstract paintings from c 1940 – 1970 COBRA and others. I find that these paintings go so well with the primitive art. But I don't buy a painting or a piece of tribal art to match! Every item that I purchase is bought for its unique quality and age.

Tribal art for me, is interesting because there are so many layers. There is the immediate esthetic impression, then religious aspect of the item, background and purpose and then the collection history, and there is a lot that we don't know, so much room for interpretation.

CAN YOU GIVE US A FEW EXAMPLES OF ASPECTS YOU SPECIFICALLY LIKE IN SOME OF THEM?

To me the Tsonga neck rest is a masterpiece. The patina is amazing, the abstract form is so well balanced and gives me a calm and peaceful feeling when studying it. The pattern is so intriguing. I can find nothing bad to say about this piece. For me this is important there should be nothing to excuse for!

Regarding my male Ibeji, Master of the Owo Shango Shrine, I love the pose of this figure, strong and self-confident and the way the coiffure explodes upward. Nice and untouched patina.

On the Sundi/Vili power figure I love the sturdy and the calm look in the face. The fact that the item is intact with all its strings of textile, seeds and beads. Love that the edge around the mirror is not restored. For me it is an untouched piece with a lot of power!

PRACTICALLY HOW DO YOU OPERATE TO ACQUIRE NEW WORKS? DO YOU HAVE A ROUTINE OR BEST PRACTICES TO SHARE?

As I would think it is for a lot of collectors, the hunt is a great motivation. The hunt for the next piece!!!

I look at a lot of places: The auction platforms (Liveauctioneers, Invaluable, etc.), the big auctions (Sotheby's, Christie's, Bonhams, Drouot), I visit the Fairs in Paris and Brussels, I also buy a lot of items from other collectors and I go to our local antique fairs and antique galleries that sometime have pieces of tribal art and ancient art.

When I get a new object I do my study a bit the other way around. I would think the best way to buy is to study first and then buy. I find it more motivating to study an object that I own! I love my books and use them all the time, not just to study a new object but also just to kill time, while looking at great art, I find it very relaxing. For my online study I like to use the museum databases. I use the ahdrc archive, a great tool to study one special type of object to get an idea of what's good quality and what's not, especially if it's a type you are not that familiar with. Artkhade gives me an idea of auction value and again of quality in a specific type of object.

I have a very good friend that has been a mentor for me for many years. He has been collecting for 50 years and has a great collection and an even greater knowledge. If I don't have the book or catalogue, he does! I always consult him before making a new purchase.

WHAT ARE YOUR KIND OF BOOKS?

My library is not as great as I would like it to be, I buy books every month so it's getting in the right direction. At the moment I am deep into Raymond Corbey's book on Korwars. Northwest New Guinea Ritual art according to missionary sources. This book gives a great knowledge on the types and diversity in style from the different regions and furthermore an insight into the time and place and the people involved. A highly important work on this area.

I try to keep up to date with the new catalogues and publications from the major galleries and auction houses.

And follow the various exhibitions. Was very amazed by the exhibition "Power and Prestige, The art of clubs in Oceania" and read the catalogue twice.

HOW DO YOU LIVE WITH YOUR COLLECTION ON A DAILY BASIS?

As we just moved into a new house, my collection has not found its right place yet. It's important to me that I can see my entire collection every day, so nothing is stored away, to my wife's big regret! I enjoy looking and handling the collection every day. It's important that its displayed right and mounted right. Unfortunately, we don't have any base makers in Denmark so I ship the items to France to have it done there. I work with the light and put a lot of energy into getting it just right, so the objects are shown at their best.

WHAT DO YOU EXPECT FROM A GALLERY THESE DAYS?

The amount of material offered online today is so huge, and it's very easy for the collectors to make a collection without even going out the door.

I think the galleries role today is to offer knowledge, to educate the clients and especially the younger clients. Do thematic exhibitions, tell a story. Don't just be a merchant! That's for the auctions.

WHAT DO YOU THINK WILL BE CONSIDERED A GREAT COLLECTION IN 10 YEARS?

This is a difficult question. For me a collection is very personal, and a great collection to some, might not be to others. There is of course objects of great importance and masterpieces that cannot be discussed. When a collection is sold at a gallery or an auction every single object will find a new home and form another

collection. When I am not here anymore my daughters are to keep one object each, if they want it, the rest is to be sold so it can bring joy again to other collectors and be part of a new context.
So you can say, I don't find collections interesting, I find the single object interesting.

THANKS DAVID
(interview realized by Laurent Granier)

DECEMBER ARTWORKS

Pieces are published and changed each month. The objects are presented with a full description and corresponding dealer's contact information. Unlike auction sites or other platforms, we empower collectors to interact directly with the member dealers for enquiries and purchases by clicking on the e-mail adress.

In order to guarantee the quality of pieces available in the catalogues, objects are systematically validated by all our select mebers, who are the in-house experts. Collectors are therefore encouraged to decide and buy with complete confidence. In addition to this, the Tribal Art Society proposes a seven-day full money back return policy should the buyer not feel totally satisfied with a purchase.

Feel free to ask the price if the artwork is listed with a price on request.

01

SEPIK MASK

Miniature mask
Coastal Ramu, Lower Sepik,
Papua New Guinea
Early 20th century
Carved wood and pigments
Height: 14 cm
Provenance:
Kirby Lewis collection,
Lewis/ Wara Gallery, Seattle
Yann Ferrandin collection, Paris
Michael Auliso collection, California
Pierre Mondoloni collection, Marseille,
acquired from the above in 2009
TAS Exclusive price, Christmas special:
6.500 euros

OBJECT PRESENTED BY:
Julien Flak
M: +33 6 84 52 81 36
E: contact@galerieflak.com
W: www.galerieflak.com

This Coastal Ramu amulet mask probably served as a protective charm.. Masks were omnipresent in the arts and cultures of the Sepik. Of extremely variable sizes (from a few centimeters to more than a meter high), they offer a seemingly unlimited range of shapes and colors.

Generally known by the term *brag* or *brag sebug* in the Lower Sepik, they represented powerful spirits. As Sir Michael Somare notes in "Sana", 1975, p. 29, *brag spirits gave a man power to fight, power to make peace, power to change people's minds, and power to attract women. They would weaken one's enemy, confuse his mind and make him vulnerable.*

This miniature mask from Papua New Guinea will be part of our upcoming exhibition: "Precious", opening at the gallery on Dec. 1st, 2022.

02

ABELAM SPATULAS

Six lime spatulas
Abelam
Papua New Guinea
Early 20th century or earlier
Cassowary bone
Length: 33,5 cm (longest)
Provenance:
Anthony Forge, 1929 – 1992,
Anthropologist.
Price: 1.200 euros

OBJECT PRESENTED BY:
Adam Prout
T: + 44 7725 689 801
E: adam@adamprout.com
W: www.adamprout.com

Six lime spatulas made from Cassowary bone. With incised stylised decoration, pierced at one end, four with pigment fill, one labelled Kalabu and another NYIDGALIMBI.

03

AINU BOWL

Bowl
Ainu
Hokkaido, Japan
Early 20th century
Wood, glass bead
30,8 cm x 18,7 cm x 5,7 cm
Provenance:
Richard Mellott collection
Price on request

OBJECT PRESENTED BY:
Thomas Murray
M: + 1 415.378.0716
E: thomas@tmurrayarts.com
W: www.tmurrayarts.com

The shape of this bowl has great stylistic affinities with bowls made by Haida People of the Pacific NW Coast.

04

AKUABA DOLL

Fertility doll
Ashanti
Ghana
Early 20th century
Carved wood and beads
Height: 24,5 cm
Provenance:
Tao Kerefoff collection
TAS Exclusive price, Christmas special:
2.500 euros

OBJECT PRESENTED BY:
Julien Flak
M: +33 6 84 52 81 36
E: contact@galerieflak.com
W: www.galerieflak.com

This type of Ashanti figure is called akuaba. It represents youth and fertility. These carved figures were said to facilitate the conception of a child and ensure safe delivery at birth. Ashanti (Akan) women carried the dolls with them at all times. They treated them as if they were living babies, cuddling them, dressing them up, etc.
In terms of symbolism, the flat, disk-like head represents an ideal of beauty. The ringed neck is a symbol of beauty and prosperity. The small scars seen on the face of the akuaba were made for medicinal purposes as protection against convulsions.

This fertility doll from Ghana will be part of our upcoming exhibition: “Precious”, opening at the gallery on Dec. 1st, 2022

05

ANCIENT COCO FESSE

Praslin island,Seychelles
24 cm x 26 cm
Price: 1.400 euros

OBJECT PRESENTED BY:
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E: rvanuxem@yahoo.fr
W: www.renaudvanuxem.com

06

BAMBARA SCULPTURE

Sculpture
Bambara
Mali
Wood
Height: 43 cm
Provenance:
Private French collection
Special TAS price: 2.600 euros

OBJECT PRESENTED BY:
Joaquin Pecci
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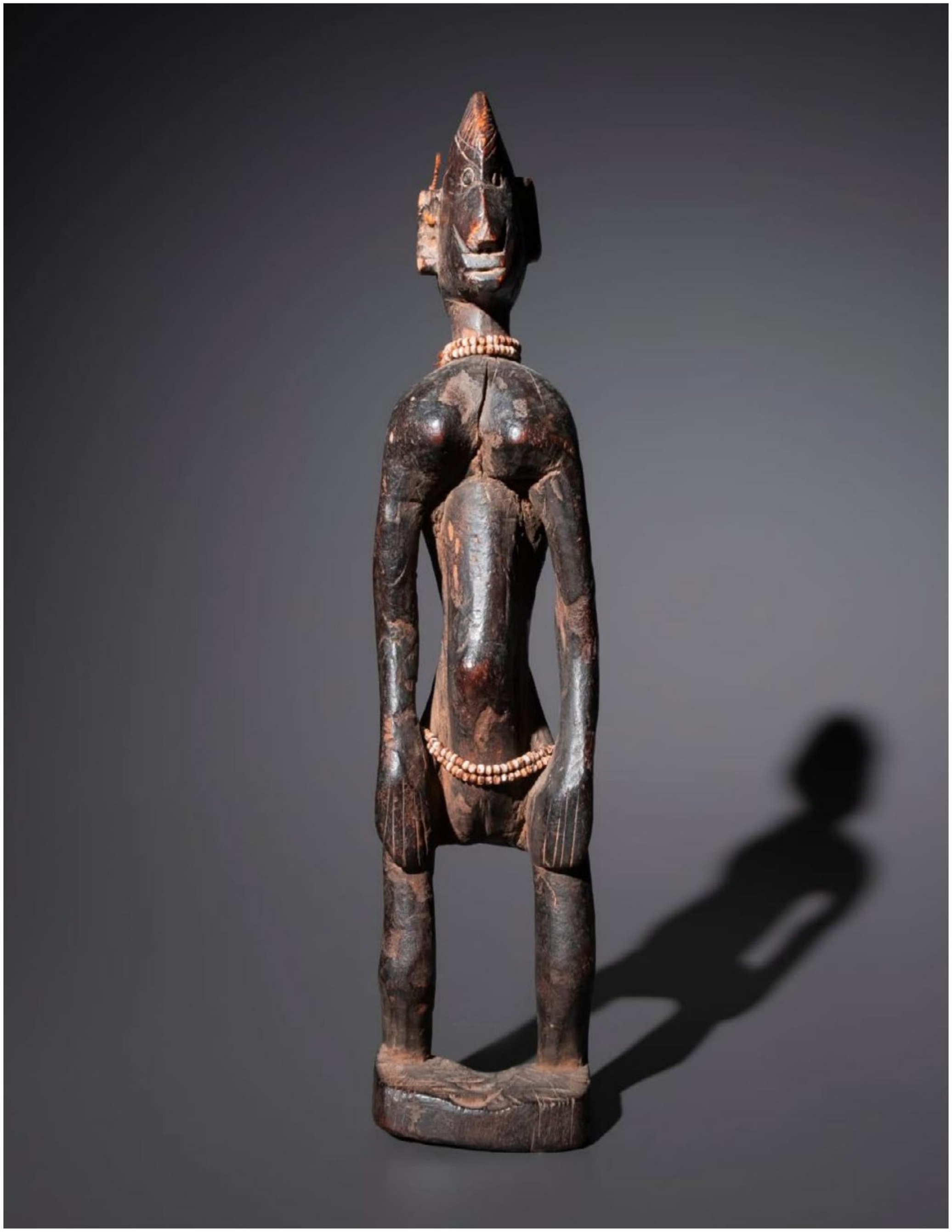
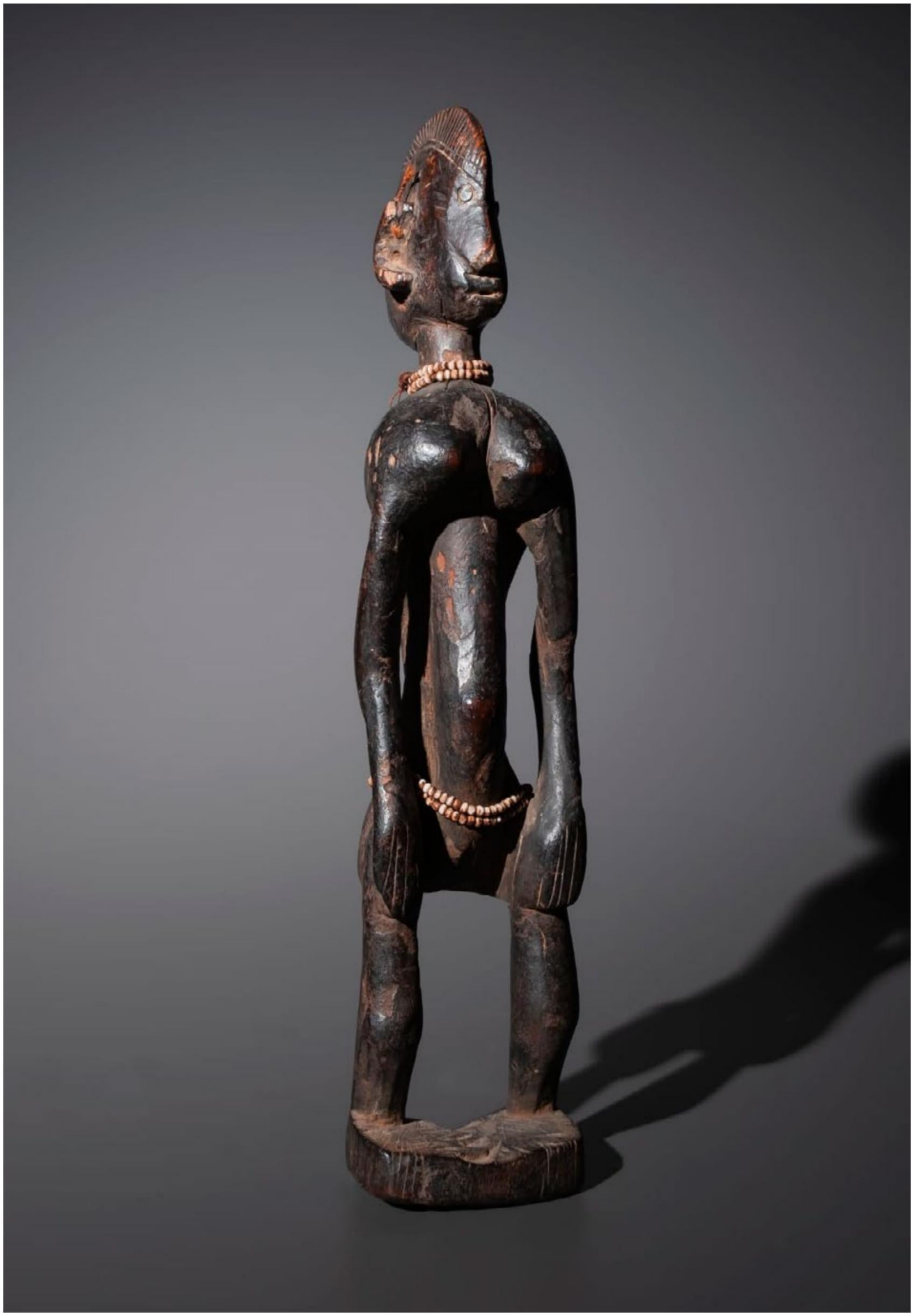
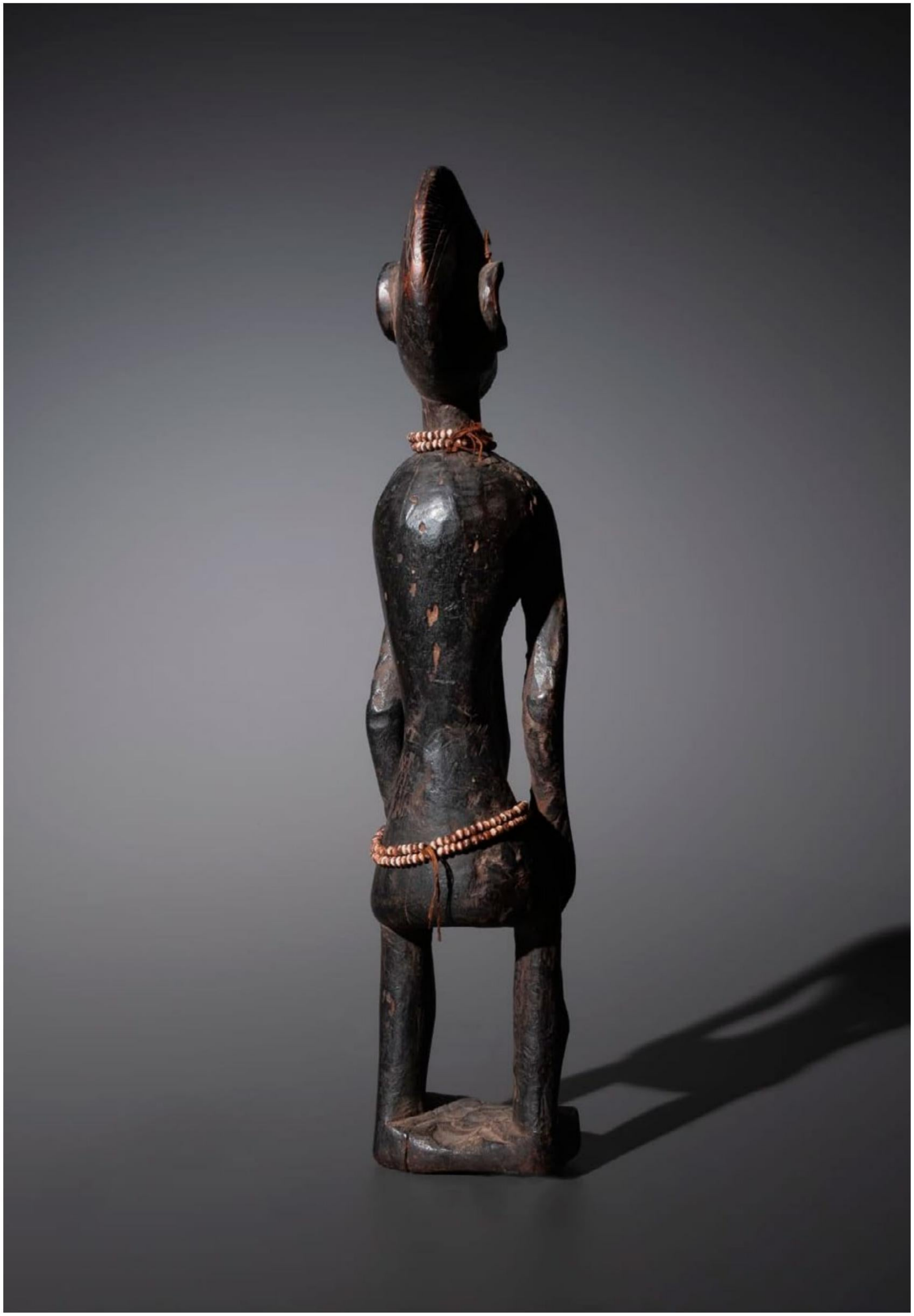
W: www.joaquinpecci.net







07

BAMBARA STATUETTE

Statuette
Bambara
Mali
Wood, iron and patina of use
Height: 29 cm
Provenance:
Former colonial collection
Olivier Larroque, Nimes
Private collection, Paris
Price: 3.000 euros

OBJECT PRESENTED BY:
Eric Hertault
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W : www.eric-hertault.com

08

BAMILEKE WHISTLE

Whistle
Bamileke
Cameroon
Wood
Height: 29 cm
Provenance:
Private Belgian collection
Price: 2.400 euros

OBJECT PRESENTED BY:

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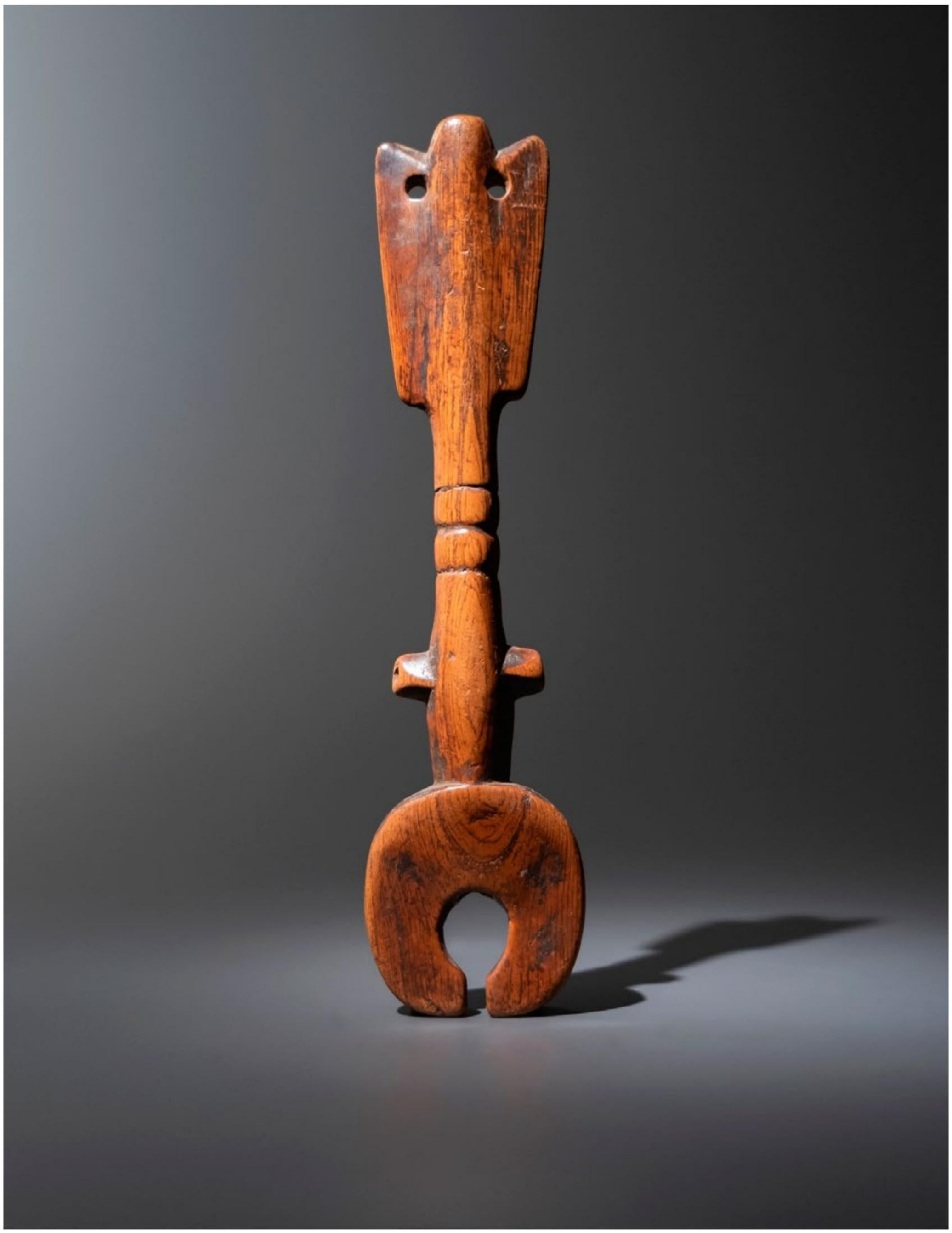
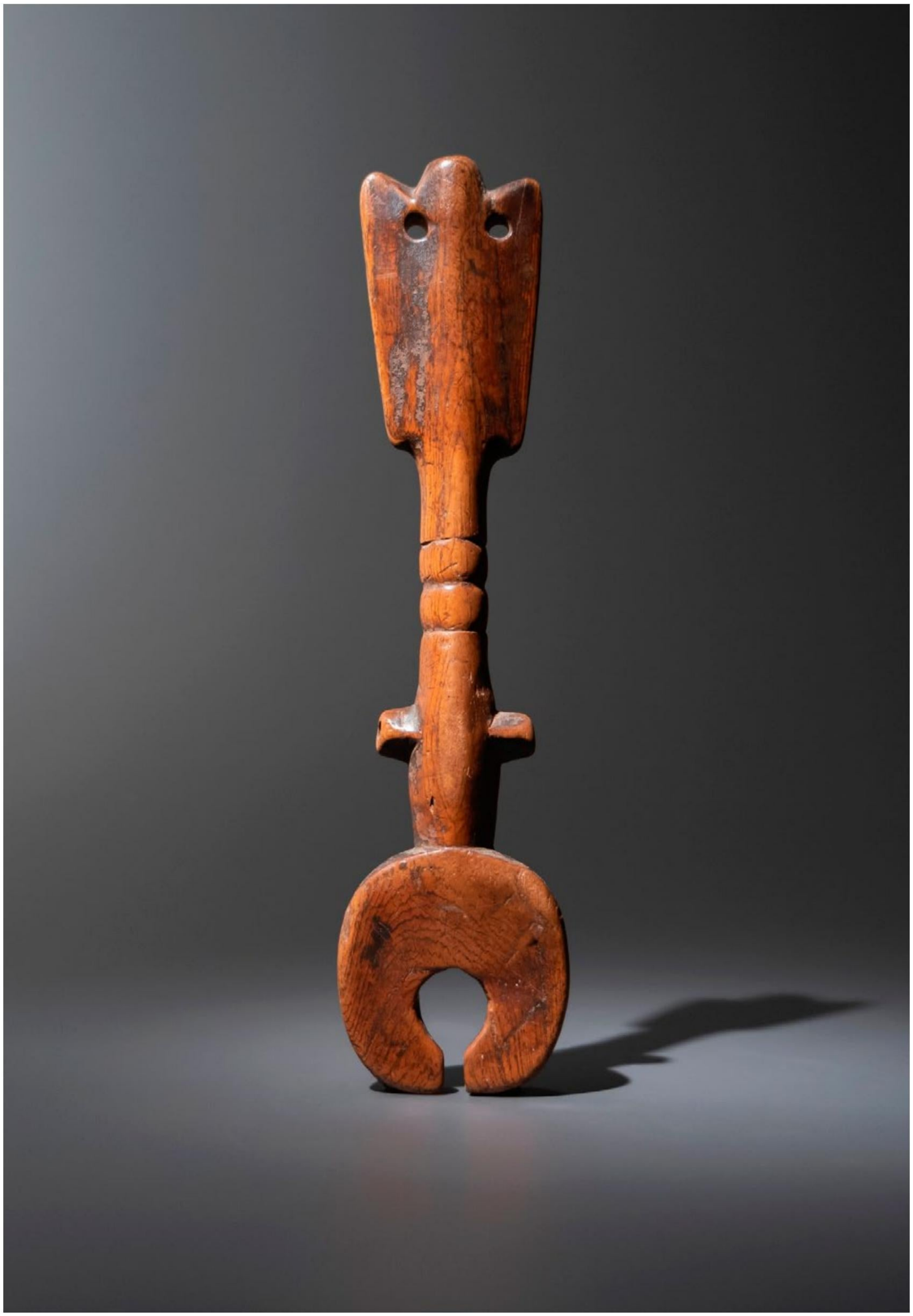
W: www.joaquinpecci.net





09

BAMOON BOWL

Bowl
Bamoon
Cameroon
Wood
Height: 29 cm
Provenance:
Franco Monti
Price on request

OBJECT PRESENTED BY:

Joaquin Pecci
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W: www.joaquinpecci.net

10

BAULE SCEPTOR

Sceptor
Baule
Ivory Coast
19th century
Provenance:
Arcade Gallery, London 1970's
Private Collection
Price: 2.000 USD

OBJECT PRESENTED BY:
James Stephenson
M: +1 646.644.7156
E: info@stephensonafricanart.com
W: www.stephensonafricanart.com

11

BAULE STATUE

Statue
Baule
Ivory Coast
19th century
Wood
Height: 42 cm
Provenance :
Private collection, France
Price on request

OBJECT PRESENTED BY:
Guilhem Montagut
T: + 34 931 414 319
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W: www.galeriamontagut.com

12

BAULE STATUETTE

Statuette
Baule
Ivory Coast
Wood, mineral dyes and old patina of use
Height: 23 cm
Provenance:
Tao Kerefoff, Paris/Calvi
Former private collection, Paris
Price: 1.700 euros

OBJECT PRESENTED BY:

Eric Hertault
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E: hertault.eric@gmail.com
W: www.eric-hertault.com

13

BOBO MASK

Nwenka Mask
Bobo
Burkina Faso
Wood and pigments
Height: 162 cm
Provenance:
Helmut Zake, Heidelberg
Price on request

OBJECT PRESENTED BY:
Adrian Schlag
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E: adrian@schlag.net
W: www.tribalartclassics.com

14

BUKA PADDLE

Dance paddle
Buka island, Solomon Archipelago
Length: 136 cm, 9,5 cm at the widest point
Provenance:
Romy Rey collection
Price: 2.300 euros

OBJECT PRESENTED BY:
Adam Prout
T: + 44 7725 689 801
E: adam@adamprout.com
W: www.adamprout.com

A dance paddle decorated with finely carved spirit figures to both sides and highlighted with red ochre and lime.

15

BWA DIVINER'S STAFF

Staff
Bwa
Western Burkina Faso
Wood, metal, plant fiber, fabric, leather
Provenance:
Thomas GB Wheelock
Pace Primitive "54-5088"
AHDRC "0180222
Publication:
"Land of the Flying Masks, Art and Culture in Burkina Faso.: The Thomas GB Wheelock Collection." Munich/ Berlin/ London/ New York Prestel New York Prestel 2007. Christopher Roy and Thomas GB Wheelock #235
Price on request

OBJECT PRESENTED BY:
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M: +1 646.644.7156
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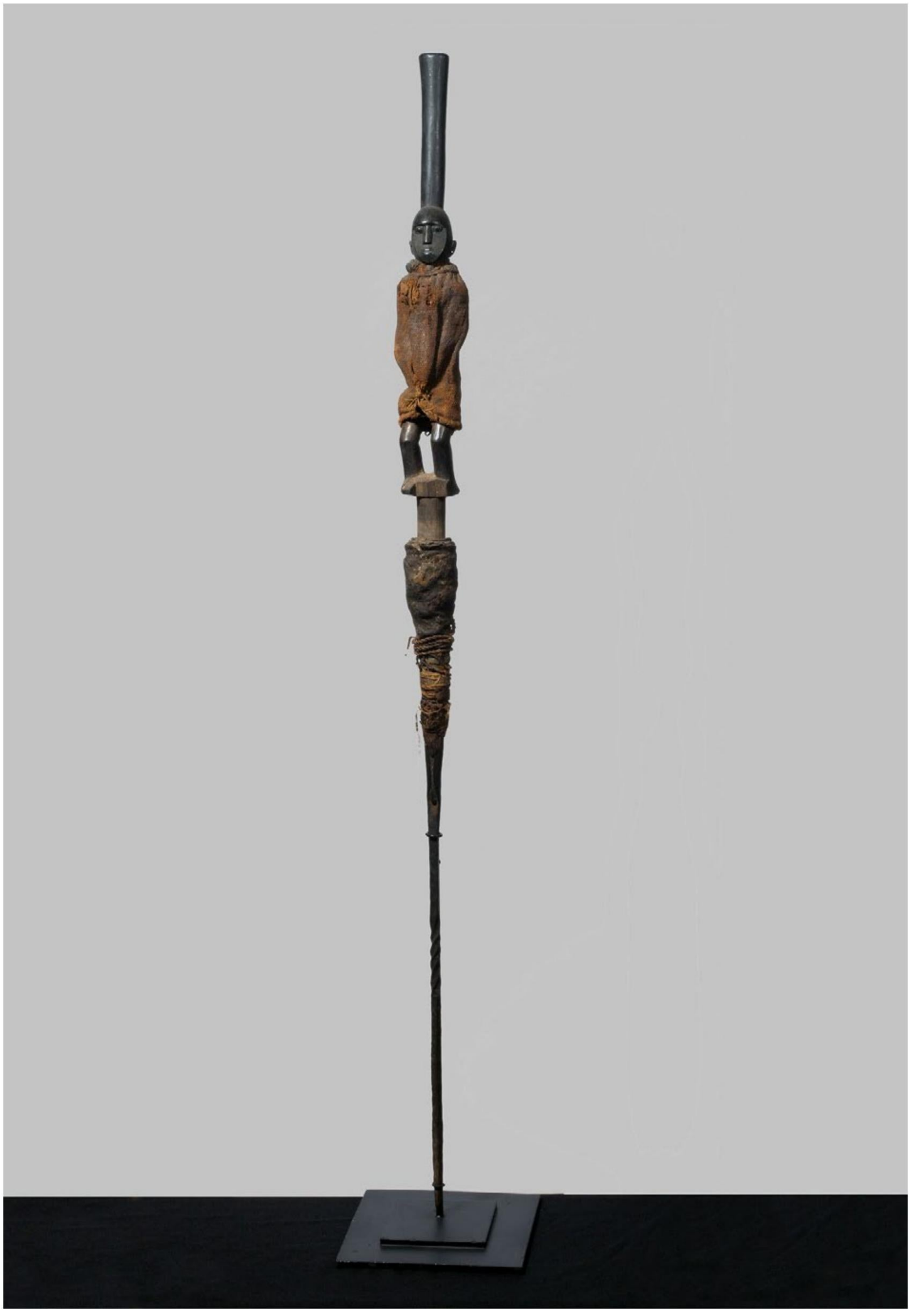

16

BWA FLUTES

Flutes
Bwa, Nuna
Burkina Faso
Wood, plant fiber, fabric, leather
Provenance:
Thomas GB Wheelock
AHDRC 019070, 062350
Bonham's
Sotheby's
price on request

OBJECT PRESENTED BY:
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17

DINKA NECKREST

Neckrest
Dinka
Sudan
Wood
Height: 21 cm
Length: 43 cm
Provenance:
Private Belgian collection
Publication :
«On the trail of the elephant and that of Abu Ballas» Claude Pirat 2020
La tete dans les etoiles » 2012
Price: 2.800 euros

OBJECT PRESENTED BY:
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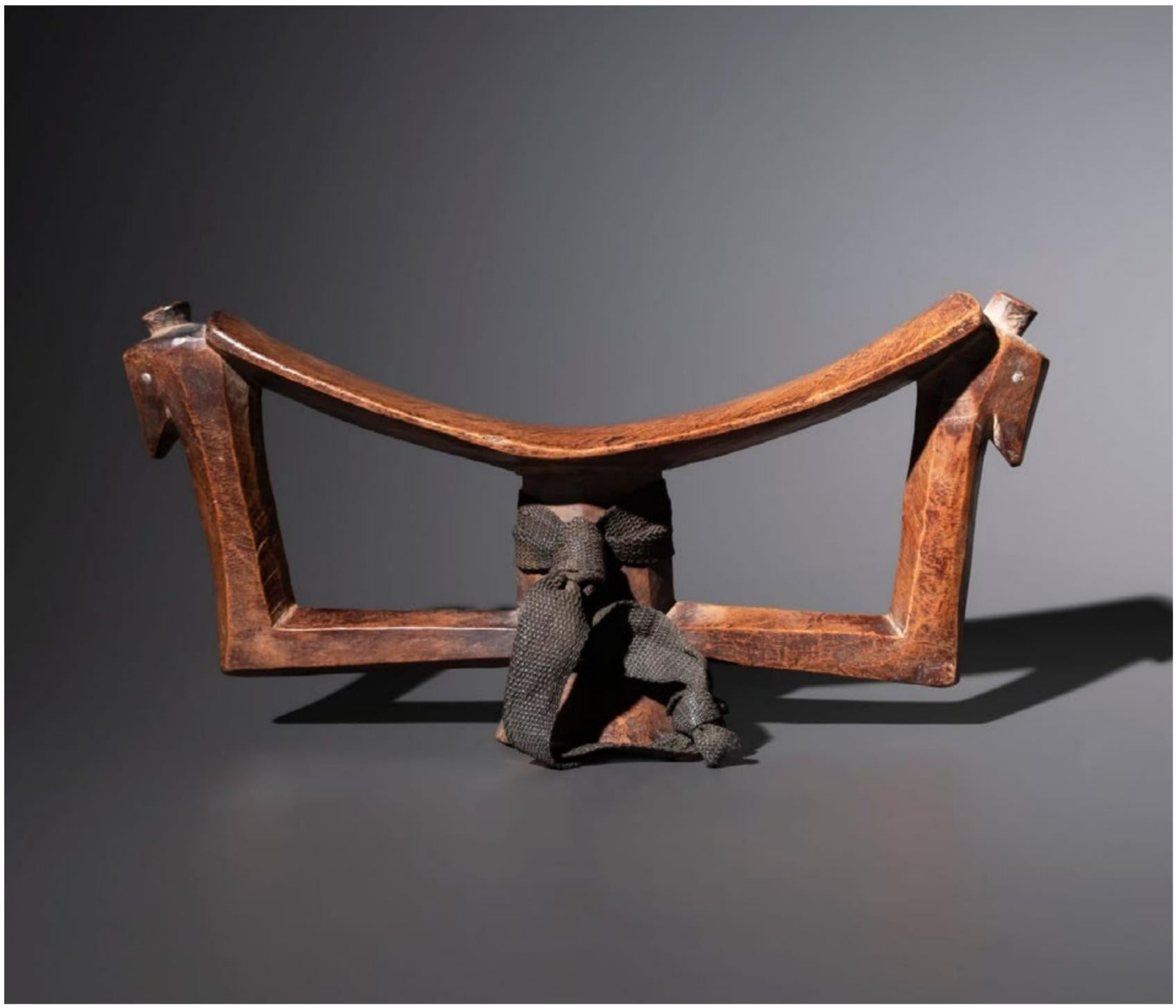

18

DOUBLE KULANGO FIGURE

Figure
Kulango
Ivory Coast
Bronze
Height: 3,7 cm
Provenance :
Private collection, Belgium
Price: 1.000 euros

OBJECT PRESENTED BY:

Guilhem Montagut
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19

ERE IBEJI SCULPTURES

Sculptures
Yoruba
Ila Orangun, Igbomina, Nigeria
Late 19th century – early 20th century
Wood and glass beads
Height: 28, 5 cm / 28, 5 cm
Provenance:
Emile Deletaille, Belgium
Florent Morio collection, France
Publications:
Más de uno. Parcours des Mondes, Paris
Galería David - Fine Tribal Art, Barcelona, 2018
Price: 7.800 euros

OBJECT PRESENTED BY:
David Serra
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W: www.davidserra.es

20

GURO FIGURE

Female figure
Guro
Ivory Coast
Wood, beads
Height: 33,5 cm
Provenance:
Dutch private collection
Price: 2.500 euros

OBJECT PRESENTED BY:

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21

GURO PULLEY

Heddle pulley
Guro
Ivory Coast
First half 20th century
Wood
Height: 16,5 cm
Provenance:
Private collection, France
Price: 2.200 euros

OBJECT PRESENTED BY:
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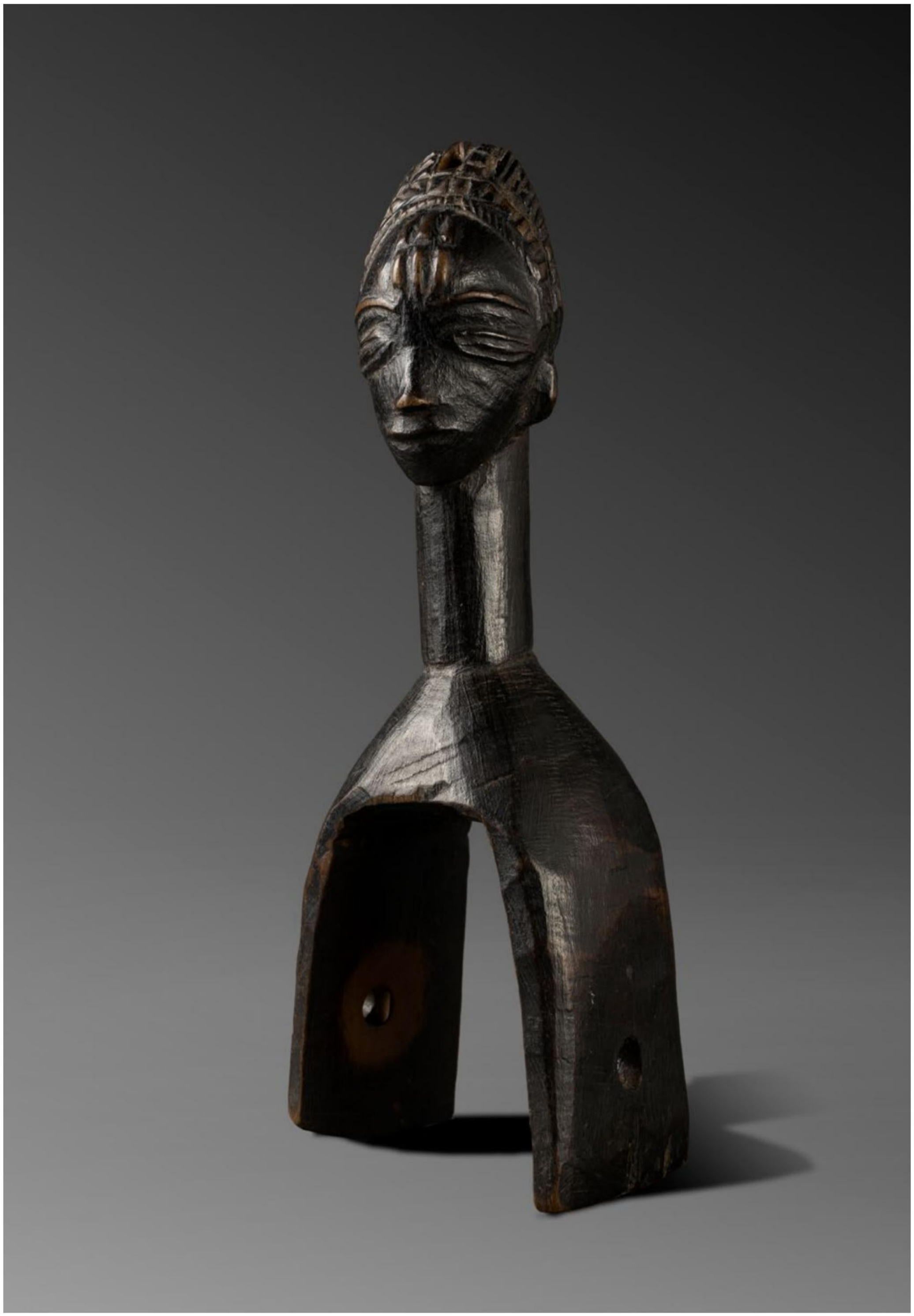

22

HA'AKAI

Ear ornament
Marquesas Islands, Polynesia
Early to mid-19th century
Sperm whale tooth (*Physeter catodon*)
10 cm x 8,2 cm x 3,8 cm
Provenance:
Etienne Cros, Paris, acquired from a trader in a country flea-market
Price on request

OBJECT PRESENTED BY:
Anthony J.P. Meyer
T: +33 (0) 6 80 10 80 22
E: ajpmeyer@gmail.com
W: www.meyeroceanic.art

An extremely rare and large *ha'akai,* or ear ornament, for an important man of high rank. The spur here is split into two prongs each decorated at their extremities with a large tiki head and to the side of the left spur a large tiki torso. This lateral tiki figure on the spur is of unusual format offering a large head and upper body with hands held to the stomach and fully carved in three dimensions. The heads on the spur tips are somewhat phallic with enlarged eyes and extended noses and no mouths. The base of the double spurs is pierced vertically for the small peg which is inserted when worn.

An identical example is on display in the collections of the Museum Volkenkunde, Leiden, the Netherlands, Inv. N° RV-524-63.

23

IBEJI FIGURE

Male figure
Yoruba
Nigeria
Wood, brass, beads
Height: 30,3 cm
Provenance :
Nancy and Robert Nooter
Price: 3.000 euros

OBJECT PRESENTED BY:
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W: www.tribalartclassics.com

24

IKOKO PENDANT

Pendant
Pende
D.R. of Congo
Late 19th - early 20th century
5 cm (l) x 1,5 cm (w) x 1 cm (d)
Provenance:
Colette Ghysels
Price: 2.500 USD

OBJECT PRESENTED BY:
Joe Loux
T: +1 505 695 6626
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W: www.joeloux.com

Crest representing an antelope head with short powerful horns.

This Bougouni-type crest was used by the Ton society to dance with the tyi wara during agrarian rites.

25

JONYELENI

Figure
Bambara
Mali
Wood and metal
Height: 47 cm
Provenance:
Old french colonial
Price : 4.200 euros

OBJECT PRESENTED BY:
Renaud Vanuxem
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E: rvanuxem@yahoo.fr
W: www.renaudvanuxem.com

HJ57

26

KAKA PORIA

Representing a tethering ring for the feet of tame parrots.
Maori
New Zeeland, Polynesia
18th/19th century
Nephrite
3,5 x 2,6 cm
Provenance:
Hooper, N° H.157.
Dr. & Mrs. Roth-Williams collection, Switzerland.
Price on request

OBJECT PRESENTED BY:
Anthony J.P. Meyer
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E: ajpmeyer@gmail.com
W: www.meyeroceanic.art

27

KANAK GOURD

Gourd
Kanak
New Caledonia
19th/early 20th century
Coconut fibre and Gourd
13 cm x 14 cm
Price: 750 euros

OBJECT PRESENTED BY:
Adam Prout
T: + 44 7725 689 801
E: adam@adamprout.com
W: www.adamprout.com

A fine, bound gourd from the Kanak people of New Caledonian and dating to the late 19th or early 20th century. very good condition.

28

KULANGO FIGURE

Figure
Kulango
Ivory Coast
Bronze
Height: 5,4 cm
Provenance :
Private collection, Belgium
Price: 1.300 euros

OBJECT PRESENTED BY:
Guilhem Montagut
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Anthropomorphic loom pulley stirrup.

The arch is angular and decorated in its upper part with geometric designs. At the top of a tubular and scarified neck, the oval face is serene. A double braided beard descends from the chin and joins the upper part of the headband. The hairstyle is regularly streaked with thin locks.

The scroll spool is missing.

Weaving was a noble task reserved for men, perceived as an act of procreation that transforms the material torn from the earth into a material that covers bodies, from the bilas of infancy to the shroud of funerals, passing through the finery of weddings.

29

LOBI FIGURE

Large female figure
Lobi
Burkina Faso
Carved wood
Height: 132 cm
Provenance:
Bernard de Grunne, Brussels
Publication:
Magie Lobi, Editions l'Enfance de l'Art, Paris, 2004, p. 110
TAS Exclusive price, Christmas special:
11.000 euros

OBJECT PRESENTED BY:
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This large female figure, over 1.3 m tall, has an impressive sculptural presence.

The Lobi people of Burkina Faso used such figures to honor ancestors, please the spirits and protect the community. Carved figures were placed on family shrines and served various functions (protection against enemies, intercession with spirits and ancestors, prevention of sickness…).

Piet Meyer states that such carved figures were considered to be beings in their own rights. Their essence was answerable both to the spirits and to men.

30

LOBI FIGURE

Master of the Kubeo or Koyoo style
Male figure
Lobi
Baringuira area, Burkina Faso
Wood
Height: 68 cm
Provenance :
German private collection
Price: 3.500 euros

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31

LOBI SCULPTURE

Bateba Ti Puo
Lobi
Burkina Faso
19th century
Height: 71 cm
Provenance:
J.P. Delcourt collection, France
G.F. Scanzi (1936-2017) colección, Italy
Published:
Scanzi, Giovanni F. *L'art traditionnel Lobi*. Bergamo: Ed. Milanos, 1993, p. 228- 229, nº1 179- 180.
Price: 14.000 euros

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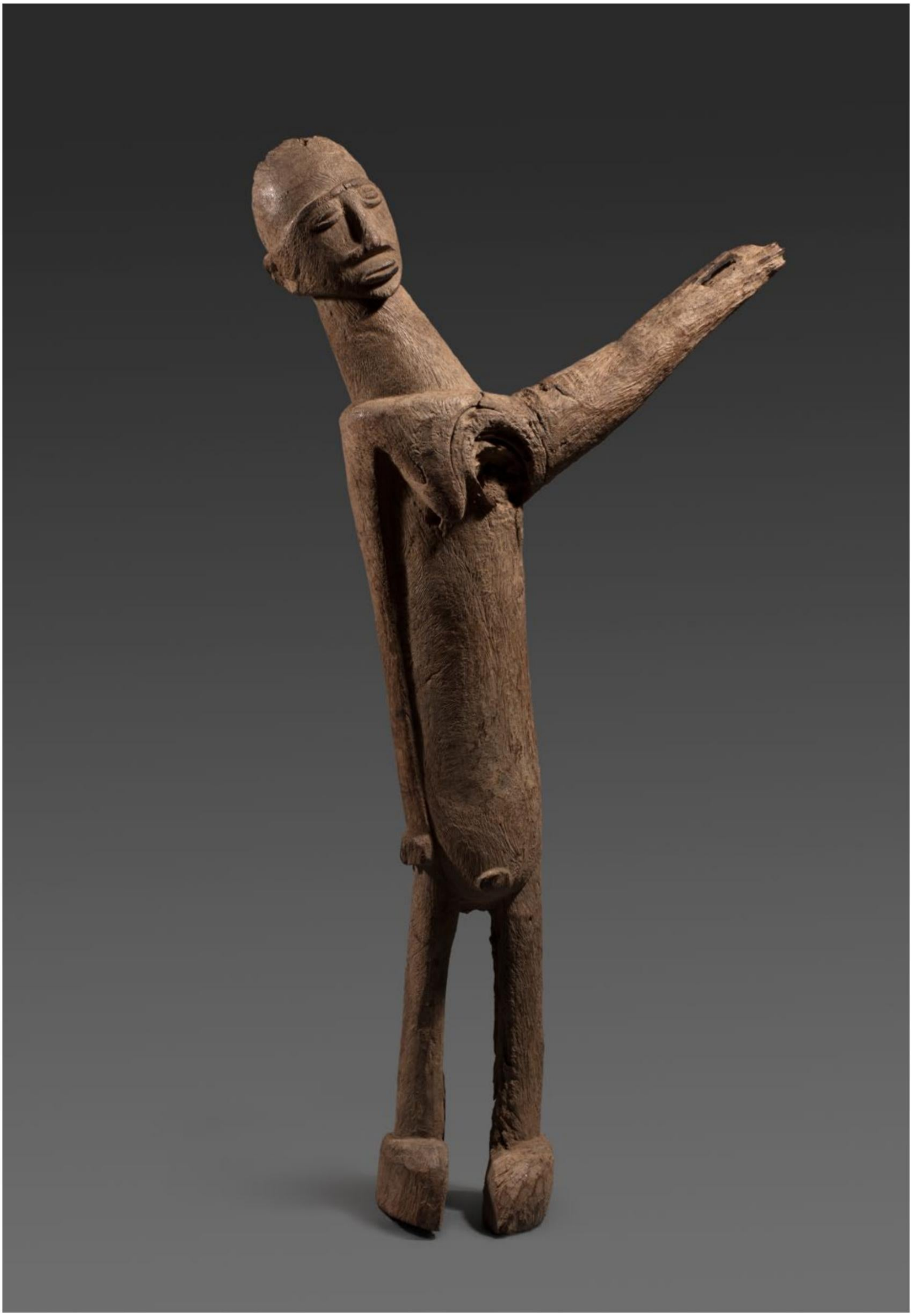

32

LOBI STOOL

Stool
Lobi
Burkina Faso
Provenance:
Thomas GB Wheelock collection
Publication:
"Land of the Flying Masks, Art and Culture in Burkina Faso.: The Thomas GB Wheelock Collection." Munich/ Berlin/ London/ New York
Prestel New York Prestel 2007.
Christopher Roy and Thomas GB Wheelock #537
Price on request

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33

LUBA-SHANKADI STATUETTE

Statuette
Luba- shankadi
D.R. of Congo
Wood, glass bead necklace and old patina of use
Height: 30,5 cm
Provenance:
Felicia Dialossin, Paris
Rolland Rappaport collection, Paris
Private collection Paris
Price: 3.800 euros

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34

NAGA HEAD

Trophy Head
Konyak Naga
Northeastern India or
Northwestern Burma
Late 19th century
Top of head to bronze bells: 14 cm in length, 11 cm in width, 4 cm in depth
Price: 2.400 USD

OBJECT PRESENTED BY:

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35

NIAS FIGURE

Ancestor figure
Nias
Indonesia
Wood
Height: 34 cm
Price: 3.500 euros

OBJECT PRESENTED BY:

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36

ROVA

Ceremonial food bowl
Pos. Big Bay, North West of Santo Island, Vanuatu, Melanesia
19th century or earlier
Hard wood with a superb patina of age and use, carved with non-metal tools
63 cm
Provenance:
Collected in the field by Paul Pénot
Price on request

OBJECT PRESENTED BY:
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Used for the consumption of *laplap* or *nalot*, vegetarian puddings. A dish of this quality and size would be the prize possession of a Big Man, a man of high rank in the structure of the secret societies on Santo Island. The bowl represents a highly stylized human figure. The finial has two circular arms which represent a stylized pig jaw with the large full-circle curved tusks standing outward. Curved tusks, mostly going full circle, were a major form of currency in Vanuatu and are of great value. The cobblestone effect on the tip of the finial is related to several architectural elements – notably the tops of the main house posts – which are part of the great *nakamal* (ceremonial meeting or cult house) near Talamacco on Santo. A series of very archaic sacred stones, possibly pounders, are also recorded from the area with the same cobble stone motif.

Collected in the field by Paul Pénot (1869 –1956), a French Naval Officer. From 1891 to 1892 he took part in a colonizing campaign on board the Saône, sailing from Sydney and calling at New Caledonia, the Faithful Islands (the Loyalty group), Fiji and the New Hebrides (today Vanuatu). Sold at auction under the hammer of Maître de Ricqlès, Alain de Monbrison as expert, Sunday June 6th 1999 in the auction rooms of Drouot Montaigne, Paris.

37

SENUFO SPOON

Spoon
Senufo
Ivory Coast
Early 20th century
Wood, base by Kichizô Inagaki (1876 - 1951)
Height: 20 cm
Provenance :
Private collection, France
Price on request

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38

SENUFO TORQU

Torque
Senufo
Northwest of Ivory Coast
Early Voltaic (17th century – 19thcentury)
Copper alloy
Diam. 17 cm
Provenance:
Emmanuel Bordier collection, France
Price: 3.800 euros

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39

SHAMAN'S STAFF, *TUNGGAL PANALUAN*

Staff
Batak
Sumatra
18th / early 19th century
Wood, feathers, fiber
Height: 155 cm
Provenance:
David and Shirley Rowen collection
Price: 15.000 USD

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This Batak staff displays a pure expression of ancient Batak iconography accomplished with remarkably refined carving. This style is associated with two of the six sub tribes of the Batak, specifically the Pak Pak and what is referred to as Archaic Toba. The power of incest taboo is encoded within the iconography of intertwining humans and animal figures. The magical properties of a staff become animated only after the placement of an enchanted organic substance known as puk puk into small niches located along the length of the staff. A conceptual affinity for the totem poles of the Pacific Northwest Coast may be sensed in the arrangement of the vertical series of figures.

40

SONGYE STATUETTE

Statuette
Songye
Congo
Wood, remains of animal skin, remnants of tissue and old patina of use
Height: 35,5 cm
Provenance:
Philippe de Thezy, Paris
Monbrison Gallery, Paris
Osher Dahan collection, Paris
Private collection, Paris
Price: 14.000 euros

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41

TELLEM LADDERS

Set of miniature votive ladders
Tellem
Mali
Wood
Height: from 41 cm to 49 cm
Price: 2.800 euros for the set or 850 euros each

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42

THULE BIRD FIGURE

Large bird figure / amulet
Thule culture (Ancient Eskimo)
Alaska
18th century or earlier
Carved walrus tooth
Height: 4 cm
Length: 8 cm
Provenance:
Valeria & John Arieta collection, London
Edric van Vredenburgh collection, Brussels
TAS Exclusive price, Christmas special:
3.800 euros

OBJECT PRESENTED BY:
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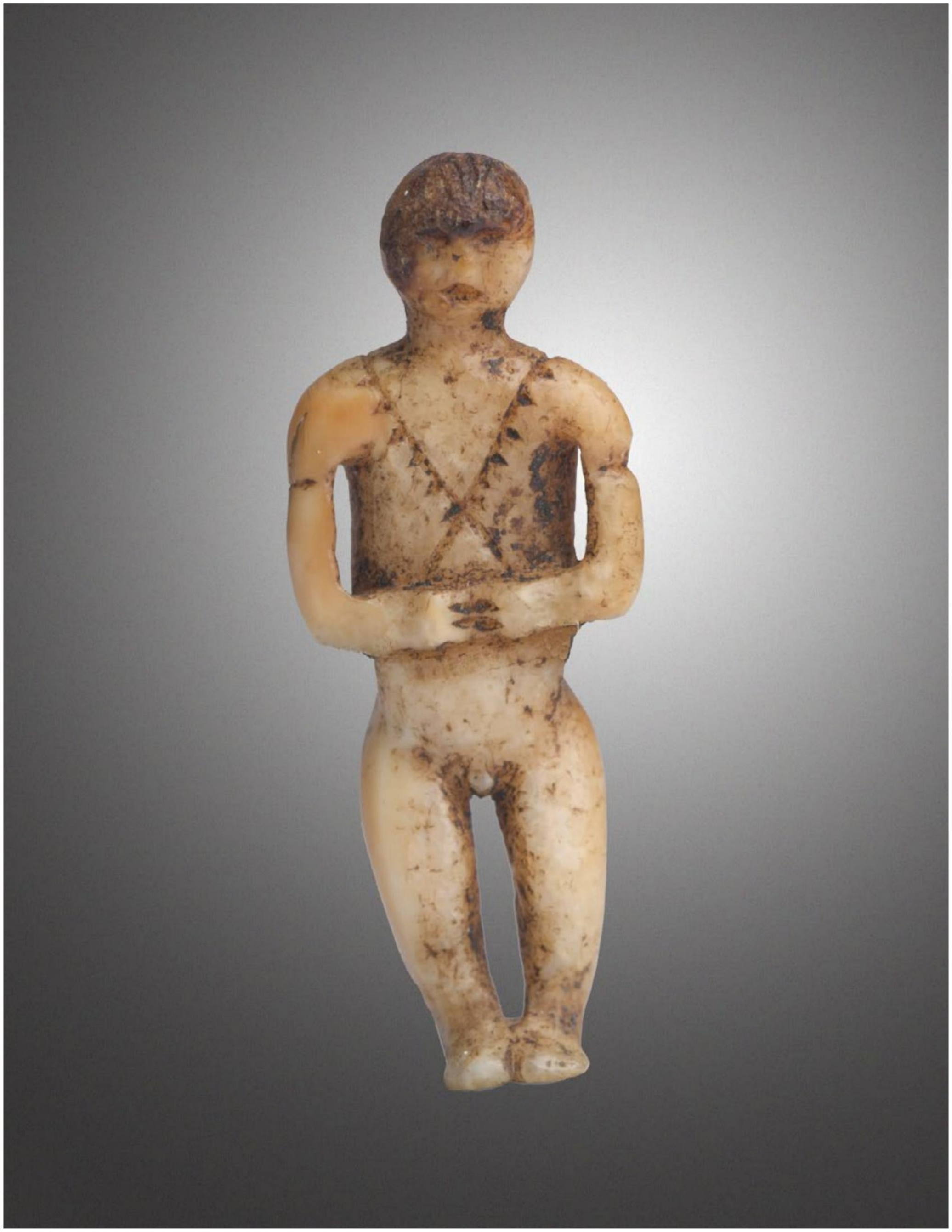
This unusually large bird figure from Alaska is redolent with shamanic power.

Throughout history, Arctic cultures have shared the belief that all things in the physical world are imbued with a living spirit, or inua. In order to gain favor with the spirits controlling the animals, a hunter had to approach his prey in a respectful manner. It was believed that decorated objects, through their beauty, attracted the prey and at the same time honored its spirit.

This ancient Eskimo figure will be part of our upcoming exhibition: “Precious”, opening at the gallery on Dec. 1st, 2022.



43

THULE FIGURE

Figure
Thule
Alaska
17th century
1,5 cm (w) x 4 cm (l)
Provenance:
Galerie Flak
Price: 2.500 USD

OBJECT PRESENTED BY:

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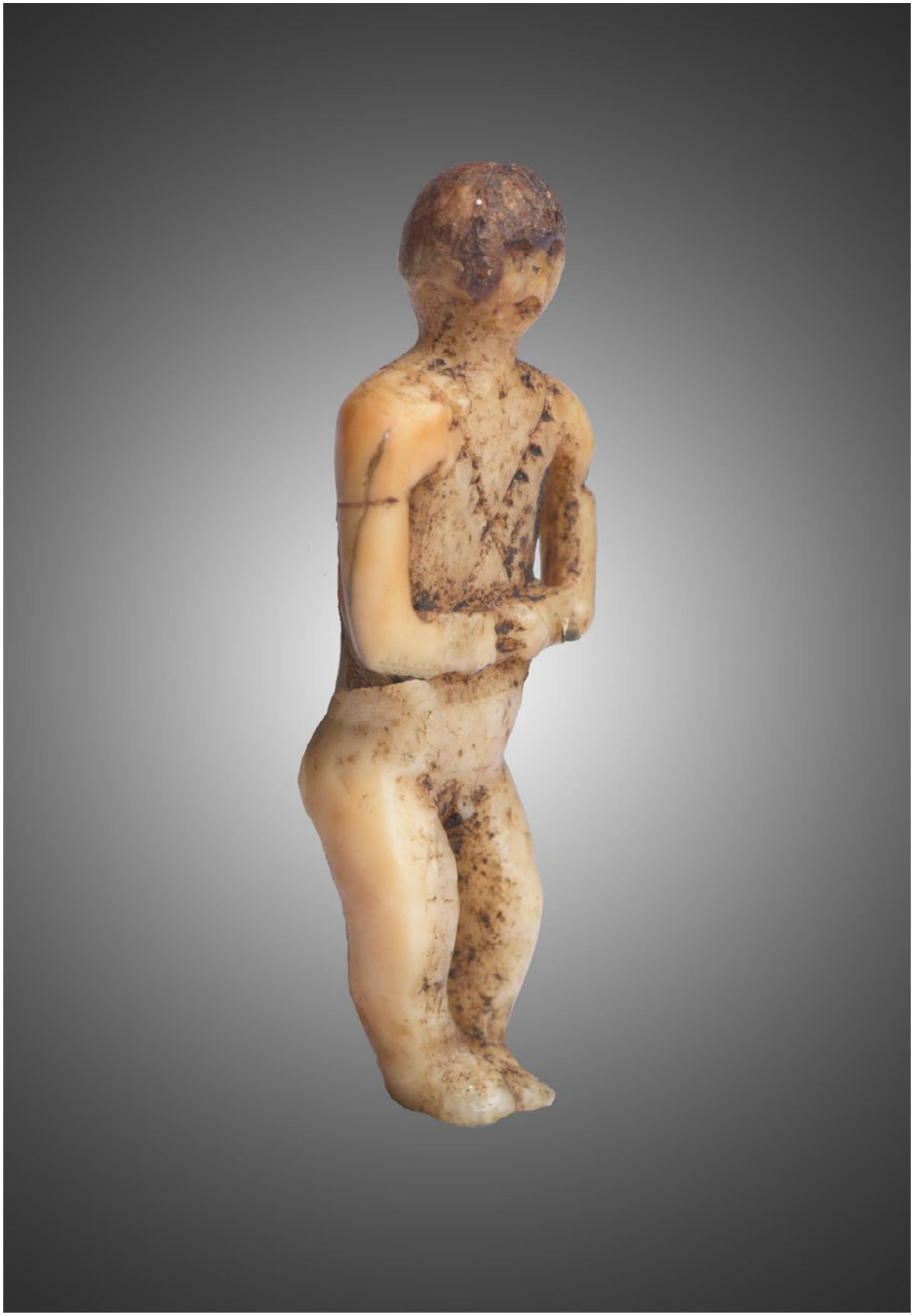

44

TINATAGU GUARDIAN FIGURE

Figure
Kankanay
Mountain Prov. Philippines
Early 20th century
Wood, teeth
Provenance:
Ramon Tapales
Jonathan Bassan (acquired 1970s)
Price on request

OBJECT PRESENTED BY:
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Extremely rare and with great provenance, this *tinatagu* is the personification of art brute.

It is surely among the few authentic pieces remaining in private hands, acquired during the golden age of collecting.

45

YAKOMA SHIELD

Ceremonial shield
Yakoma
D.R. of Congo or Central African Republic
Early 20th century
Rattan, wood, pigments, vegetal paste
Height: 67 cm
Provenance:
Didier Cartier, France
Price:

SOLD

OBJECT PRESENTED BY:

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46

YAQONA BOWL

Bowl
Viti Levu, Fiji
Traces of old varnish
55 cm x 33 cm
Price: 3.200 euros

OBJECT PRESENTED BY:
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A very rare Fijian kava *yaqona* bowl dating to the 19th century.

James Edge Partington illustrates one which is now in the British Museum and for another see the MAA accession number Z3659.

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